

DUBLIN OPERATIC SOCIETY

(FOUNDED 1928)

Spring Season 1947

COMMENCING EASTER SATURDAY, 5th APRIL

CONCLUDING SUNDAY, 13th APRIL

Operas will commence 7.45 p.m. each evening.

LATECOMERS NOT ADMITTED UNTIL FIRST INTERVAL

Tosca ★ Faust

★ **Rigoletto**

★ **Maritana**

ARTISTES :

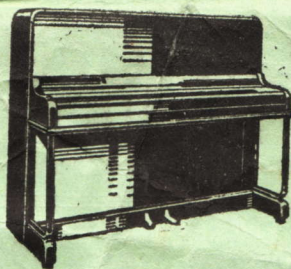
ARTHUR CARRON, HEDDLE NASH, EMELIE HOOKE, ARTHUR FEAR, FRANK RYAN, MINNIA BOWER, JOHN LYNSEY, VERONICA KEARY, LEO MAGUIRE, DERMOT BROWNER, CHRYSTAL JACKSON, CECILY KENNY, JACK HARTE, JENNIE O'TOOLE, MICHAEL MULLINS, TOM O'BRIEN, BRENDAN KAVANAGH, JIM KENNY, KEVIN O'GORMAN, PATRICK KAVANAGH, WINIFRED WHEATLEY, SAM MULLIGAN, EILEEN GUNNING.

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Story of the Opera.

"Rigoletto"

(Specially written by John E. Doyle)

ACT I.—Scene 1—Evening reception with dancing at the Duke's palace. The Duke relates to a courtier his discovery of a beautiful girl (in fact, Rigoletto's daughter, Gilda), whom he has seen at church. He decides to pursue the adventure, although the lady is visited nightly by an unknown man. The Duke openly pays court to Countess Ceprano, despite her husband's presence. Rigoletto enters, the first victim of whose wit is Ceprano, whose wife has just gone out with the Duke. A courtier relates to the others his discovery that Rigoletto has a mistress, whom he keeps concealed. Ceprano sees his chance of revenge and they plan to abduct Gilda. Count Monterone enters to demand justice for the dishonour done to his daughter by the Duke. He is arrested. Rigoletto attacks him. Monterone curses him. Rigoletto, suddenly thinking of his own daughter, is terrified.

Scene 2—Rigoletto's house and garden and the street outside the garden wall. Also the facade of Ceprano's palace. Rigoletto is thinking of Monterone's curse. Sparafucile casually offers his services. Rigoletto, to be rid of him, asks where he can be found. Alone, he bewails his hated profession. He enters the garden, where Gilda meets him. He warns her about going out, but refuses to tell her why she is hidden or who her mother was. Giovanna, also, is warned. A step outside brings Rigoletto to the street, the Duke runs in, slips money to Giovanna, and hides. Rigoletto returns to take leave of Gilda, when the listening Duke learns her identity. Her father gone, Gilda blames herself for concealing from her father that a stranger has several times followed her from church. Giovanna urges her to think kindly of this stranger. The Duke, signing to Giovanna to go, takes her place and declares his love to Gilda, who is thrilled. Steps are heard, and, after a rapid farewell, the Duke goes, telling Gilda a false name (Walter Malde). This inspires Gilda to her love solo, "Dearest Name," which she finishes as she ascends to her room. During this, the courtiers, outside, prepare the abduction. They even victimise Rigoletto, blindfolding him, and, by showing him Ceprano's key, make him believe it is an escapade against Ceprano. He holds the ladder. Gilda is carried off, but drops a scarf. Rigoletto, left alone, suspects a trick. His gate is open, he finds Gilda's scarf, he rushes to her room, reappears, to fall, senseless, crying that Monterone's curse has taken effect.

ACT II.—The Duke's palace. The Duke laments the disappearance of Gilda. The courtiers relate their escapade and that Rigoletto's mistress is in the palace. The Duke hurries to her. Rigoletto, guessing where his daughter is, questions the courtiers as to their movements the night before. They lie to him, and, lying, inform him the Duke is out hunting. But a page enters with a message for the Duke. The courtiers chase the page, but Rigoletto has heard. He curses, threatens, begs the courtiers to restore his daughter. Her identity amazes them. Gilda runs in, escaping from the Duke. Rigoletto orders the courtiers to leave. Gilda tells her story: her father seeks to console her. They are about to go when Monterone, on his way to execution, seeing a portrait of the Duke stops to curse the original and pray that an avenger may be found. This fires Rigoletto to immediate vengeance on the Duke, but Gilda, who loves the Duke, drives him back.

ACT III.—The yard of Sparafucile's inn, separated by a wall from the road. Rigoletto has arranged for the Duke's murder. Maddalena lures the Duke to the inn, where the assassin is to murder him. She, however, falls in love with the Duke, and, when he has gone to rest, pleads with her brother for his life. Sparafucile agrees that, if any caller comes to the inn before midnight, the hour at which he is to deliver the Duke's body in a sack to Rigoletto, he will murder the caller instead. Meanwhile, Rigoletto has brought Gilda to witness the Duke's making love to Maddalena. He then instructs Gilda to don male attire and await him in Verona. But Gilda still loves the Duke, and returns to the inn gate, where she overhears Maddalena's plan to save the Duke. Gilda decides to give her life for his; she knocks, is admitted and stabbed. At midnight, Rigoletto returns, receives the body from Sparafucile, whom he pays. His exultation is arrested when he hears a well-known voice singing at the back, where the Duke has gone out with Maddalena. Rigoletto, at first misled by the male attire which he feels through the canvas, opens the sack and finds the dying Gilda. She bids him a last farewell and expires. Monterone's curse has completely fulfilled itself.

The DUBLIN OPERA

SPRING SEASON ★ COMMENCING EASTER SATURDAY, 5th

EASTER SUNDAY, 6TH APRIL and SATURDAY,
12TH APRIL at 7.45 p.m.

“Rigoletto”

(Verdi).

<i>The Duke of Mantua</i>	...	...	...	HEDDLE NASH
<i>Rigoletto (his jester, a hunchback)</i>	...	...	...	JOHN LYNSEY
<i>Gilda (daughter of Rigoletto)</i>	...	...	...	MINNIA BOWER
<i>Sparafucile (a bandit)</i>	...	...	...	JACK HARTE
<i>Count Monterone</i>	...	...	...	MICHAEL MULLINS
<i>Maddalena (sister of Sparafucile)</i>	...	...	...	JENNIE O'TOOLE
<i>Marullo (a Knight)</i>	...	...	...	BRENDAN KAVENAGH
<i>Borsa (a Courtier)</i>	...	...	...	TOM O'BRIEN
<i>Count Ceprano</i>	...	...	...	KEVIN O'GORMAN
<i>Countess Ceprano</i>	...	...	...	EILEEN GUNNING
<i>Giovanna (nurse to Gilda)</i>	...	...	...	MAURA LANE
<i>A Page</i>	...	...	...	ANGELA O'CONNOR
<i>An Usher</i>	...	...	...	JOS. GREEVY

Courtiers, Nobles, Pages, Servants.

Perigodina : PATRICIA O'HAGAN and JOE DALTON.

EASTER SATURDAY: FAUST. EASTER SUNDAY: RIGOLETTO
WEDNESDAY: TOSCA. THURSDAY: FAUST. FRIDAY: TOSCA.

MUSIC SOCIETY *(Founded 1928)*

5th APRIL,

CONCLUDING SUNDAY, 18th APRIL



OLYMPIA THEATRE

ACT I.

SCENE I. A SALON IN THE DUKE'S PALACE.

SCENE II. A LONELY STREET.

ACT II.

THE PALACE OF THE DUKE.

ACT III.

THE INN OF SPARAFUCILE.

:-:-:-:-:-

Conductor—D. MICHAEL BRIERLEY.

Leader of Orchestra—MADAME VAN AALST.

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Producer—J. J. HENRY.

Chorus Master—WALTER BECKETT, Mus.B.

Assisted by MAE JOHNSON.

Wardrobe—MISS QUINN and MRS. LYNAM.

D.O.S. Stage Manager—R. J. HANRAHAN.

President—ALD. P. S. DOYLE, T.D.

Hon Secretary : MISS CARMEL O'CALLAGHAN,
25 Hollybank Road, Drumcondra.

Hon. Treasurer : J. E. COLLINS, Esq.,
12 Beechwood Avenue, Ranelagh.

TO. EASTER MONDAY: TOSCA. TUESDAY: MARITANA.
TOSCA. SATURDAY: RIGOLETTO. SUNDAY: MARITANA.

Ladies and Gentlemen of the Chorus

Ellis Breen.
 Marita Cooper.
 Kathleen Condell.
 Bernadette Cosgrove.
 Agnes Crowley.
 May Doyle.
 Gabrielle Farley.
 Eileen Gunning.
 Josephine Kenny.
 Ada Geoghegan.
 Maura Lane.
 Angela Murray.
 Maura McGrath.
 Pam Murray.
 Joan Neilan.
 Ada Parkhouse.
 Lucy Peelo.
 Monica Pasquetti.
 Maeve Robbins.
 Catherine Walsh.
 Sylvia Whelan.
 Winifred Wheatley.

S. Cole.
 F. Coleman.
 J. Greevy.
 C. Gallagher.
 B. Kavanagh.
 D. Kavanagh.
 P. Kavanagh.
 S. Mulligan.
 G. McDermott.
 T. O'Brien.
 K. O'Gorman.
 J. Quinn.
 N. C. Quinn.
 P. Quinn.
 F. Traynor.
 L. Wallace.
 P. Glynn.
 J. Kenny.
 T. Wade.



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